

2" 5 CM

Authentic **GUITAR TAB** Edition
Includes Complete Solos

the better life
25 5063 TX

3

DOORS DOWN



25
19 25A
5063 TX

26
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27
21 27A
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28
22 28A
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18A
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12A
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13A
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14A
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15A
5063 TX

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16A
5063 TX



KRYPTONITE

5

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately ♩ = 98

Intro:



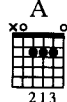
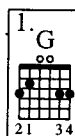
Acous. Gtr.
(repeat only) ♩



Rhy. Fig. 1

Elec. Gtr. 1 (clean tone)

mf hold throughout



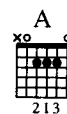
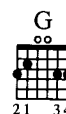
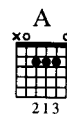
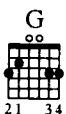
end Rhy. Fig. 1

Verse 1:

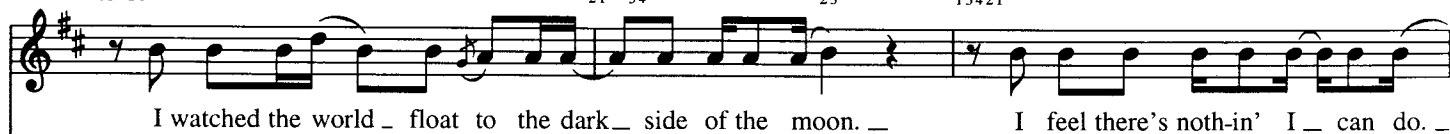
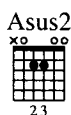
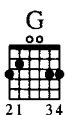
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times



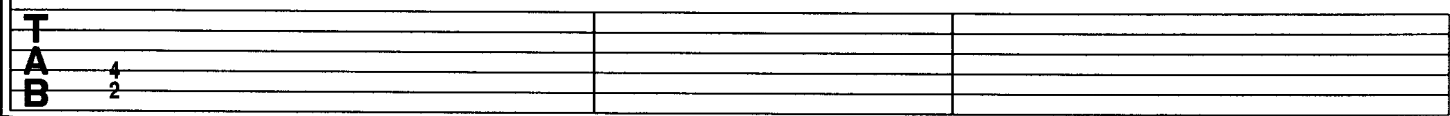
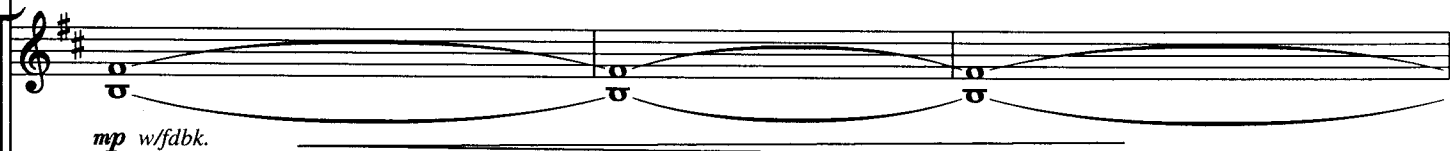
Acous. Gtr. cont. rhy. simile

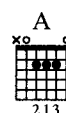
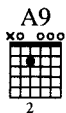
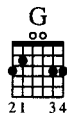
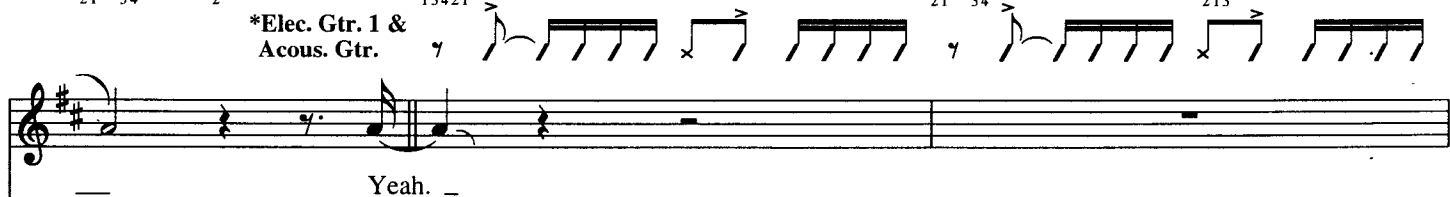
Acous. Gtr. tacet



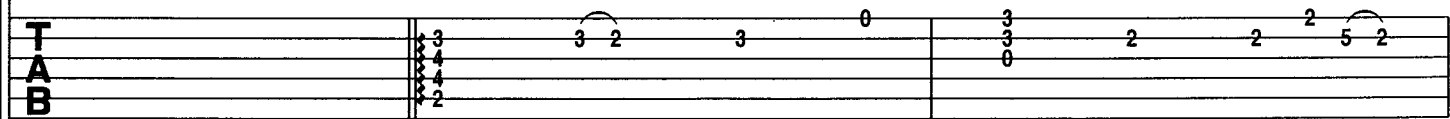
Elec. Gtr. 3 (w/dist.)



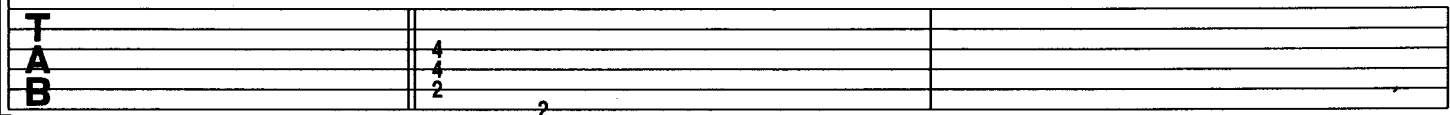
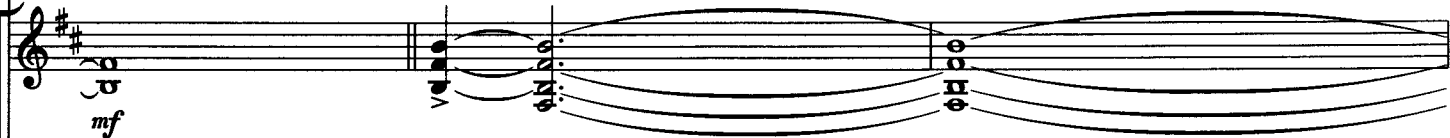
Interlude:

*Elec. Gtr. 1 &
Acous. Gtr.

Elec. Gtr. 4 (clean tone)



*dbld.



*Composite arrangement.

Bm



13421

G



21 34

A



213

Cont. rhy. simile

Cont. rhy. simile

vol. swell w/fdbk.

TAB

*Verses 2 & 3:**w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile*

Bm



13421

G



21 34

A



213

2. I watched the world — float to the dark side of the moon. —

3. You call me strong, — you called me weak, but still your se - crets I will

TAB

Elec. Gtr. 3 tacet

Bm



13421

G



21 34

A



213

keep. Af - ter all I knew, it had to be some - thing to do with you. —

You took for grant - ed all the times I nev - er to let you down. —

TAB

Bm



13421

G



21 34

Asus2



23

I real - ly don't mind — what hap-pens now and then, — as

You stum-bled in and bumped your head. If not for me, then you'd be

TAB

*Two gtrs. arr. for one.

no P.M. - - - - -

The musical score is written for guitar. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score includes a vocal line with lyrics and a guitar accompaniment line. The guitar part consists of a series of eighth-note chords. The lyrics are: 'I'll keep you by my side with my super-hu-man might.' The score is divided into two systems. The first system covers the first two lines of the score, and the second system covers the next two lines. The guitar part is written in a style that suggests a specific fingering, with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 80

B5



E5



F#5



Kryp - to - nite. _

Elec. Gtr. 5 (w/dist.) on repeat

mf

21

1. Interlude:

Bm



G



A



Elec. Gtr. 1

mp

Cont. rhy. simile

Elec. Gtr. 4

mp hold throughout
w/flanger

2.3.

B5



Elec. Gtr. 3

G5



vocals on D.S.

A5



Whoa, _ whoa _

Elec. Gtr. 5

Tablature for Elec. Gtr. 5:

Staff 1: 3 2 2 5 2

Staff 2: 2 4 5 4 5 4 5/7 5 4 5 4 5

Elec. Gtr. 4
(on D.S.)*mp* hold throughout

Tablature for Elec. Gtr. 4:

Staff 1: 2 2 2 3 0 3 2 2 2 2

Staff 2: 2 2 2 3 0 3 2 2 2 2

B5



E5



F#5



whoa.

Whoa, _ whoa, _

Tablature for Elec. Gtr. 5 (continued):

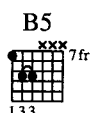
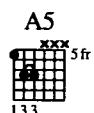
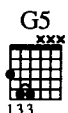
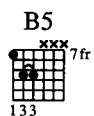
Staff 1: 7 7 5 5 7 5 5 7 7

Staff 2: 5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 0

Tablature for Elec. Gtr. 4 (continued):

Staff 1: 2 2 2 3 0 3 2 2 0 2

Staff 2: 2 2 2 3 0 3 2 2 0 2



whoa. Whoa, — whoa, — whoa. —

TAB

2 4 5 4 5 4 5 7 5 4 5 4 5 7 7 5 5 7 5 5 7 7

TAB

2 2 2 3 0 3 2 2 2 2 2 2 2 3 0

To Coda ⊕ Interlude:

Bm



Elec. Gtr. 1

Elec. Gtrs. 3 & 5

TAB


5 7 5 7 5 7 5 7 4 5 4 5 4 5 4 0

Rhy. Fig. 2
Elec. Gtr. 4

mf hold throughout

TAB

3 2 2 0 2 4 4 4 3 2 2




end Rhy. Fig. 2

TAB

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 4) 2 times, simile



If I go cra - zy, then will you still call me Su - per - man?_

TAB



If I'm a - live _ and well, will you be there hold-ing my hand?_ I'll keep you by my side with


Elec. Gtr. 1 & Acous. Gtr.

mp hold throughout

TAB

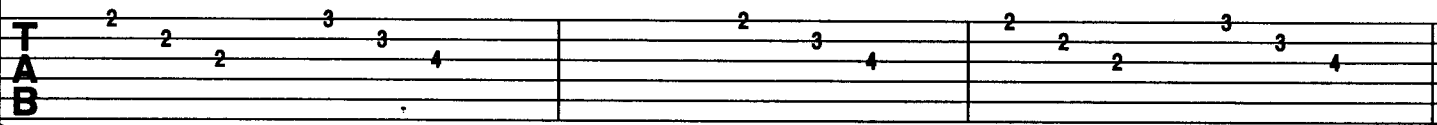
D.S. S al Coda







my su - per - hu - man might. — Kryp-to - nite. — Yeah! —

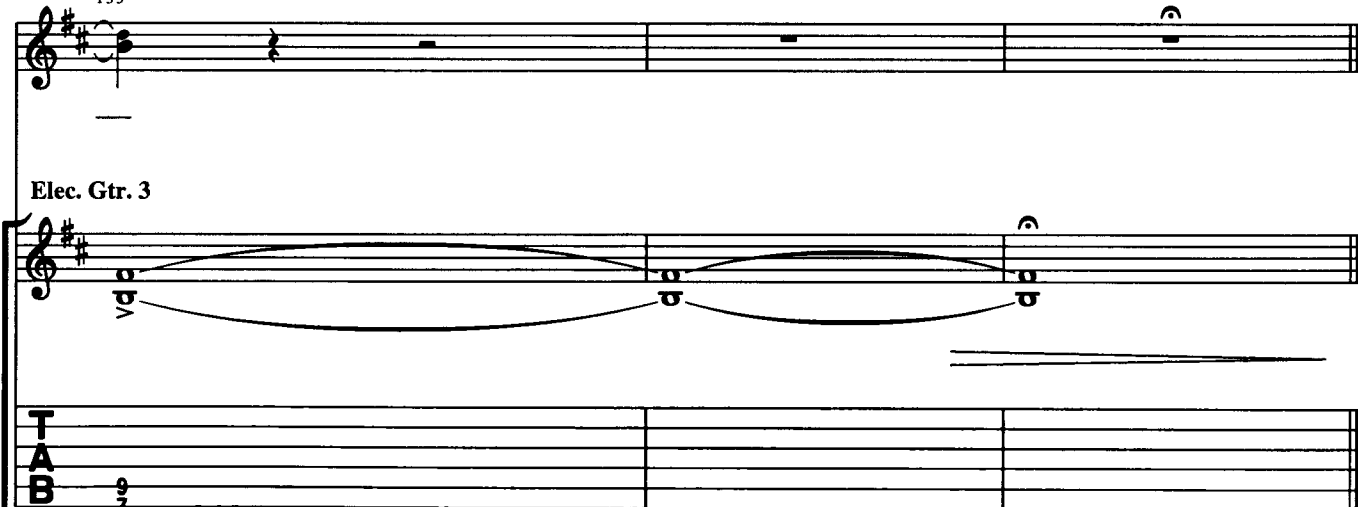




⊕
Coda

B5



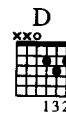


LOSER

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Slowly ♩ = 74

Intro:



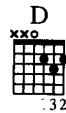
Elec. Gtr. 1 (clean tone)

mf
hold throughout

TAB

Acous. Gtr. 1 (dubl. by backwards gtr.)

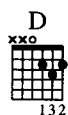
TAB



Elec. Gtr. 1 tacet

TAB

TAB



Rhy. Fig. 1

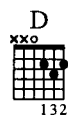
Elec. Gtr. 2 (clean tone)

Tablature for Elec. Gtr. 2 (clean tone) showing Rhy. Fig. 1. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The tablature below the staff shows the corresponding fret numbers for each note.

Rhy. Fig. 1A

Acous. Gtr. 1

Tablature for Acous. Gtr. 1 showing Rhy. Fig. 1A. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The tablature below the staff shows the corresponding fret numbers for each note.



end Rhy. Fig. 1

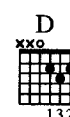
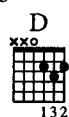
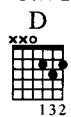
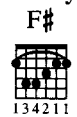
Tablature for end Rhy. Fig. 1. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The tablature below the staff shows the corresponding fret numbers for each note.

end Rhy. Fig. 1A

Tablature for end Rhy. Fig. 1A. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The tablature below the staff shows the corresponding fret numbers for each note. A "hold" instruction is present in the middle of the staff.

Verse:

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Acous. Gtr. 1) 3/4 times, simile



Tablature for the Verse section. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing rests. The tablature below the staff shows the corresponding fret numbers for each note.

1. Breathe in right a - way, _ noth-in' seems _ to fill this _ place. _ I need this ev - 'ry time. _ So
2. This is get-ting old. _ I can't break _ these chains that I hold. My bod-y's grow-in' cold. _ There's

F# 134211 D 132 F# 134211 D 132

F# 134211 D 132 F# 134211 D 132

Chorus:

F# 134211 Dsus2 13 E5 11 F#5 133

Acous. Gtr. 1 & Elec. Gtr. 2

Vcl. Fig. 1

This will fall a-way. This will fall a-way. You're get-ting clos-er to

Rhy. Fig. 2

*Elec. Gtrs. 3 & 4 (w/dist.)

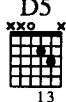
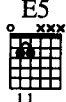

f A.H.

TAB

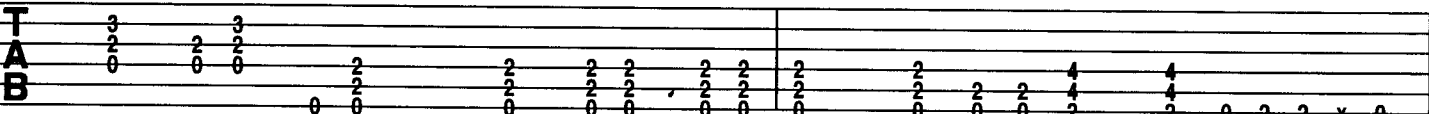
*Composite arrangement.


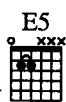

D5 13 E5 11 F#5 133


TAB

D5  13 E5  11 F#5  133

soon-er or lat - er you know _ I'll be dead _____ and you're get-ting clos - er. You're

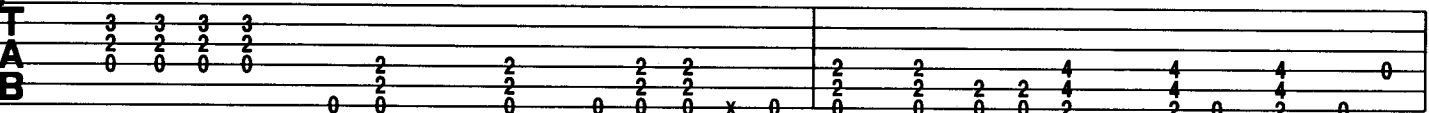
TAB 

D5  13 E5  11 F#5  133

To Coda  1.

hold-ing the rope _ and I'm tak - ing the fall. _ 'Cause I'm a los - er.
(Lead vocal on D.S.) Tak - ing the fall

end Rhy. Fig. 2

TAB 

D5  13 F#5  133

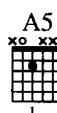
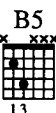
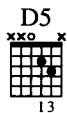
2.

Oh, I'm a los - er. _____ 'Cause I'm a los - er. _____

TAB 

Faster ♩ = 132

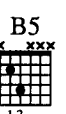
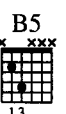
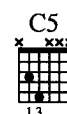
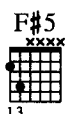
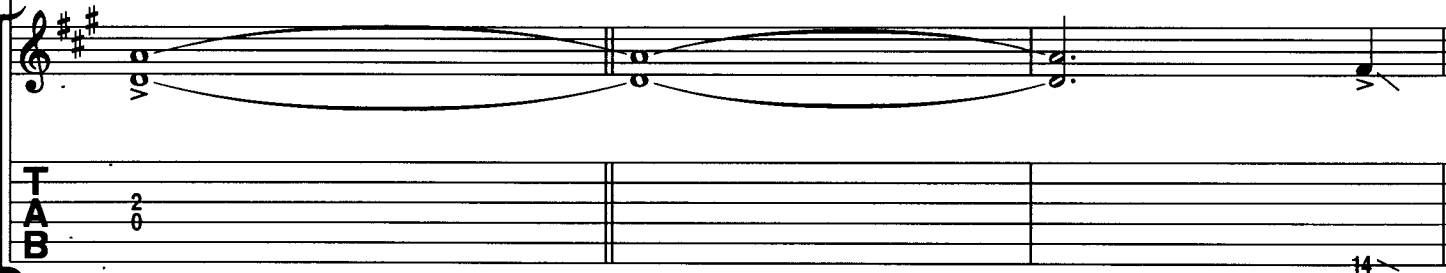
Instrumental:



Elec. Gtr. 3

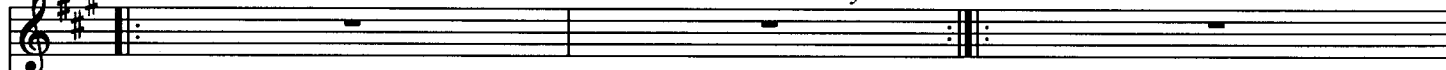


Elec. Gtr. 4



Drums enter

Play 3 times












1.    2.






Slower ♩ = 74

Solo:

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Acous. Gtr. 1) 2 times, simile










134211 132 134211 132


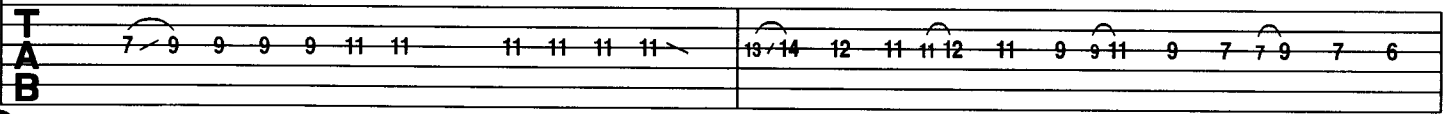
Bass Gtr. (arr. for gtr.)

w/effect

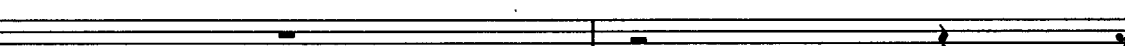


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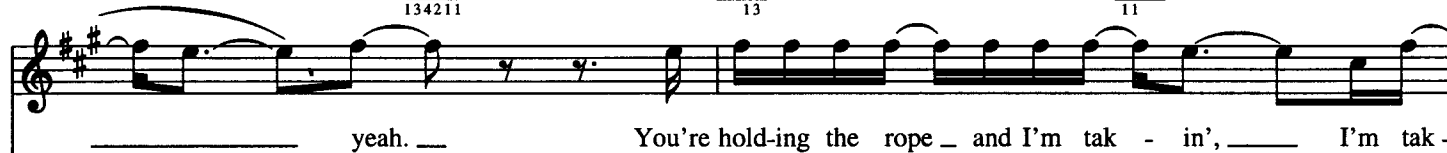
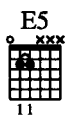
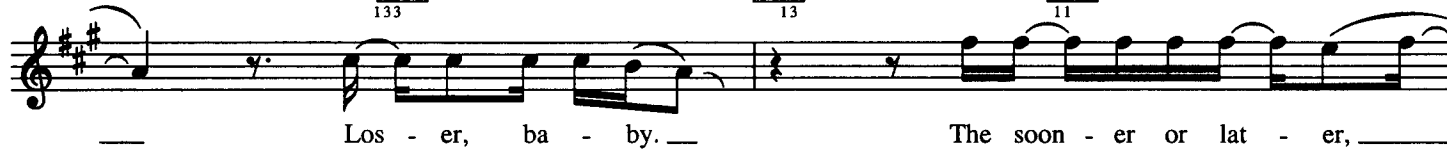
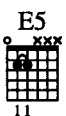
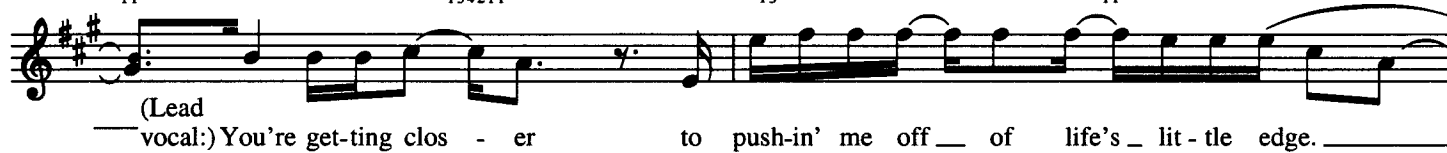
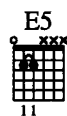
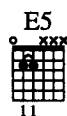



Elec. Gtrs. 3 & 4

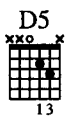
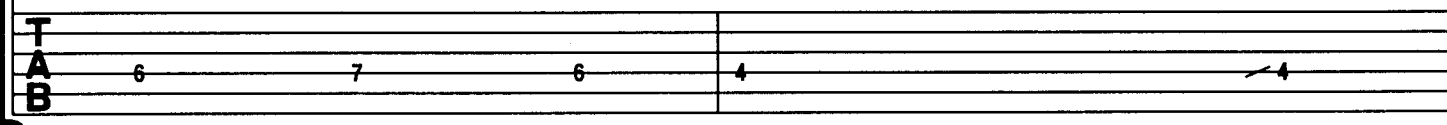


TAB

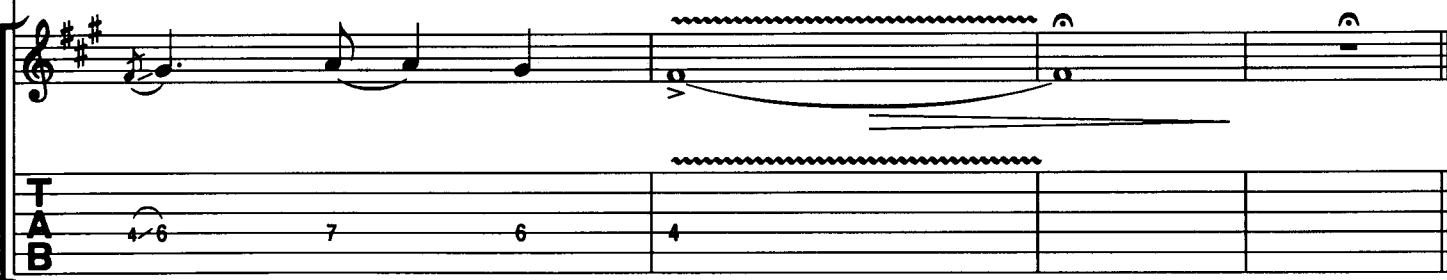
Loser - 8 - 7
PGM0015

Outro Chorus:w/Vcl. Fig. 1, *simile*w/Rhy. Fig. 2 (Elec. Gtrs. 3 & 4) *simile*

Elec. Gtr. 5 (w/dist.)



Elec. Gtrs. 3 & 4



DUCK AND RUN

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Acous. Gtr. 1 tune to Em tuning:

⑥ = E ③ = G
⑤ = B ② = B
④ = E ① = E

Moderate rock ♩ = 86

Intro:

Em

Acous. Gtr. 1 (dbld.)

mf

TAB: 9 9 9 9 9 9 9 9 12 12 12 11 9 5 5 5 5 5 5 4 4 4 5 5 5 7

TAB: 9 9 9 9 9 9 12 12 12 12 11 11 11 14 5 5 5 5 5 5 4 4 4 5 5 5 7

*Elec. Gtrs. 1 & 2 (w/dist.) on repeat

mp vol. swell w/fdbk. *mf*

TAB: 7

*Composite arrangement.

Acous. Gtr. 1 tacet

E5

Elec. Gtrs.
1 & 2

Rhy. Fig. 1

end Rhy. Fig. 1

f

TAB: 5 7 0 0 0 0 0 3 0 2 0 2 3 5 7 0 0 0 0 0 3 0 2 0 2 3 2 0

Verse:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 4 times, simile

E5

1. To this world I am un - im - por - tant ____ just be - cause I have _ noth - ing _ to give. _
 2. All my work and end - less mea - sures ____ nev - er seem to get me ver - y far. _

So you call this your free coun - try?
 Walk a mile just to move an inch now

Tell me why it costs _ so much _ to live. _ Tell _ me why. ____
 e - ven though I'm try - in' so damn hard. _ I'm try-in' so hard. _

Chorus:

Em

G

D/F#

C

Bm

C

Rhy. Fig. 2

end Rhy. Fig. 2

Elec.


Gtrs. 1 & 2

(dbld. by Acous. Gtr. 2)

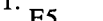








— This world _ can turn _ me down ____ but I _ won't turn a - way, _
 — This world _ can turn _ me down ____ but I _ won't turn a - way, _

w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2 & Acous. Gtr. 2*) *simile*

Em G D/F# C Bm C



yeah. And I won't Whoa, no. And I won't turn a - round. 'Cause I'm not built that way.

1.         

Elec. Gtrs. 1 & 2

P.M. single notes

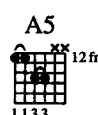
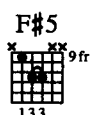
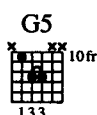
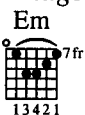
The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar and bass tabs. The guitar part features chord diagrams for E5, C5, A5, B5, and E5, and a 7-fret barre. The bass part includes a TAB system with fret numbers and a 7-fret barre.

2.

w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2 & Acous. Gtr. 2*) 2 times, simile

When ev - 'ry - thing _ is gone _ there's noth-in' there to fear. _

— This world _ can-not bring me down. _ No, 'cause I _ am al - read - y here. _

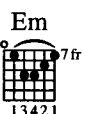
Bridge:

Elec. Gtrs.
1 & 2

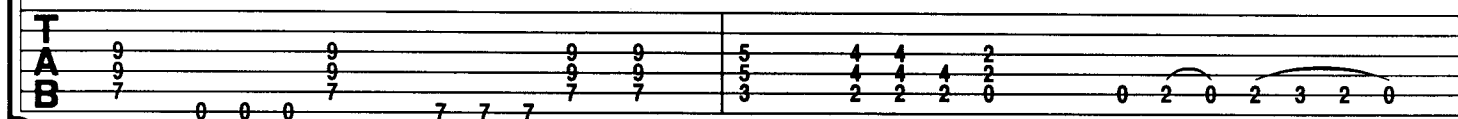
Rhy. Fig. 3



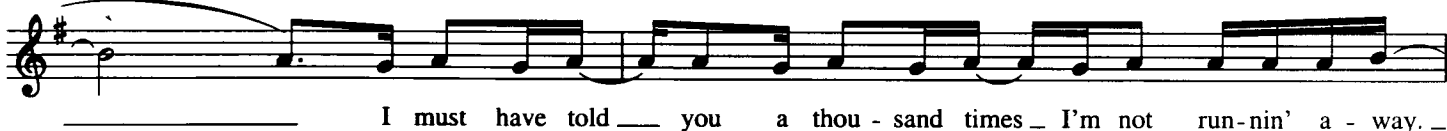
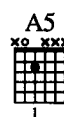
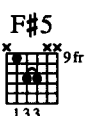
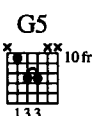
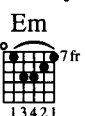
P.M. single-notes



end Rhy. Fig. 3



w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) simile



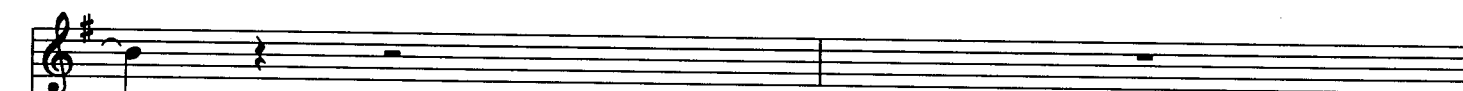
Solo:

E5

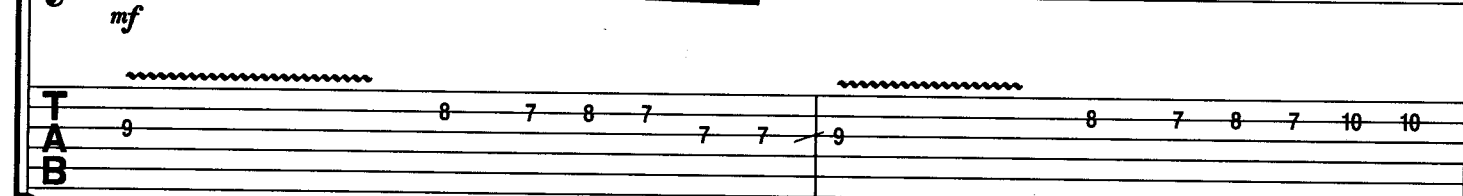


Elec. Gtrs.

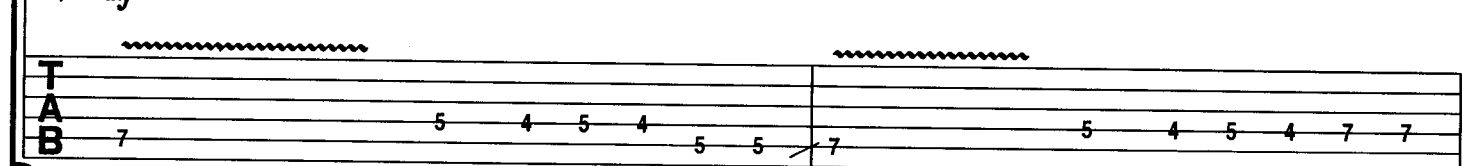
1 & 2



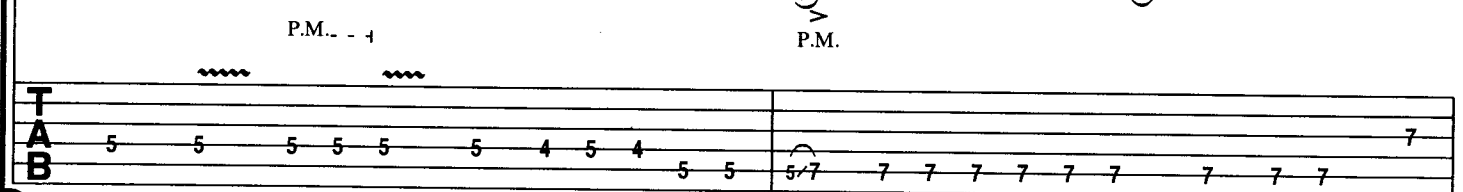
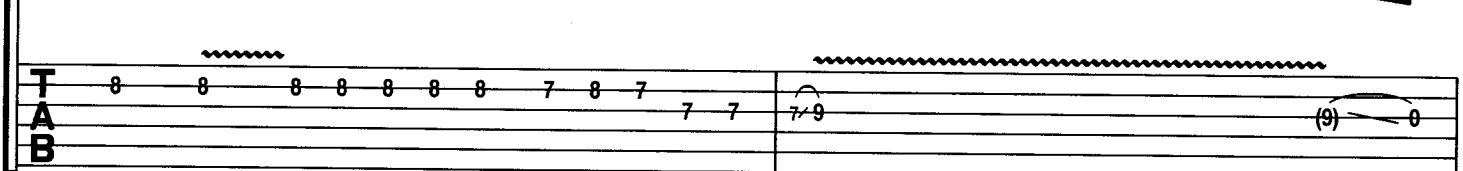
Elec. Gtr. 3 (w/dist.)



Elec. Gtr. 4 (w/dist.)



Elec. Gtrs. 1 & 2 tacet



*Elec. Gtrs. 3 & 4

*Composite arrangement.

Elec. Gtrs. 1 & 2

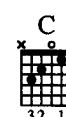
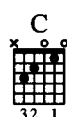
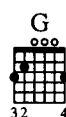
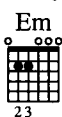
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

E5

I ___ won't duck and run. ___ I ___ won't duck and run. _

___ I ___ won't duck and run. ___ No, ___ and no, I pass a - way. _

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2 & Acous. Gtr. 2) 4 times, simile



___ This world can turn _ me down ___ but I _ won't turn a - way. _

Em G D/F# C Bm C

And I ___ won't duck and run. ___ 'Cause I'm ___ not built ___ that way. _

Em G D/F# C Bm C

When ev - 'ry - thing _ is gone _ there's noth-ing there to fear. _

Em G D/F# C Bm C

This world _ can-not bring me down. _ No, 'cause I ___ am al - read - y here. _

Outro:

Em B5 C5 A5 B5 C5 Em B5 C5 A5 B5 C5 B5

Elec. Gtrs. 1 & 2

P.M. single notes

TAB

Em B5 C5 A5 B5 C5 Em B5 C5

TAB

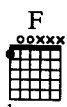
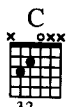
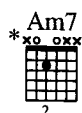
NOT ENOUGH

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

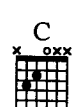
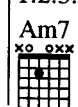
Moderately fast ♩ = 132

Intro:

Half-time feel

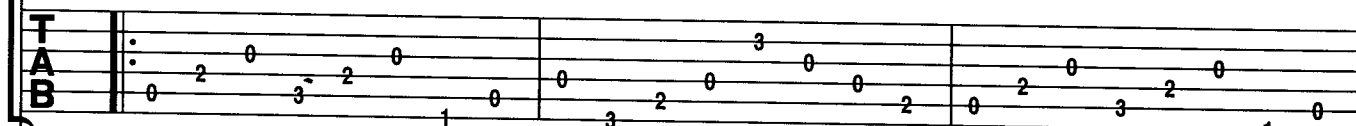


1.2.3.



Elec. Gtr. 1 (clean tone) dbld.

mf hold throughout

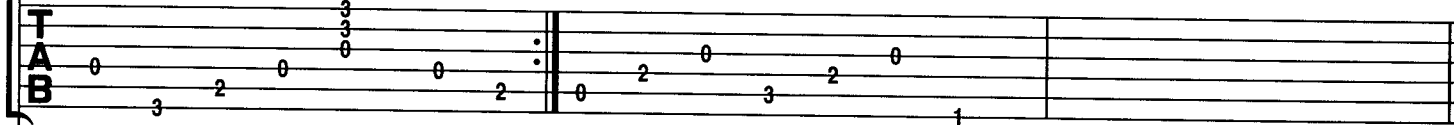
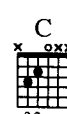
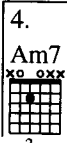


Elec. Gtr. 2 (clean tone)

mf hold



*Implied harmony.

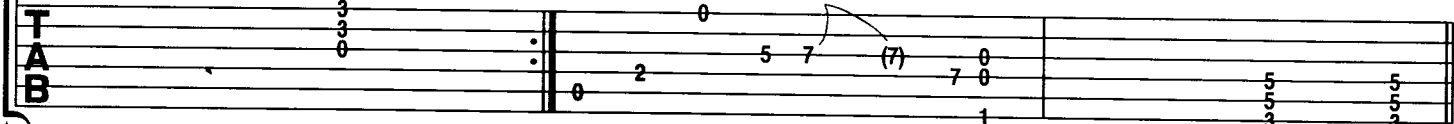


ad lib. repeats Elec. Gtr. 2



*Elec. Gtrs. 3 & 4 (w/dist.)

mp vol. swell *f*



*Composite arrangement.

a tempo

Verse:

Am7 C F G

2 32 1 21 34

1. Sev - en days un - der paid. Got - ta give it up.
2. Same old song, world moves on while I'm still in bed.

Elec. Rhy. Fig. 2
Gtr. 1 (dbld.)

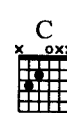
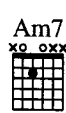
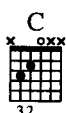
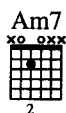
Am7 C F G

Got no time for this life that I'm liv - in' up.
Meet to - mor - row to - day just to get a - head.

end Rhy. Fig. 2

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtr. 1) simile

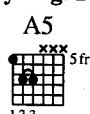


Shack-led down, _ kicked a - round, _ now _ slave to the grind.
 Jump the gun. _ On the run, _ I'm _ the on - ly one.

Need some time _ for my - self. _
 Who thinks I'm fall - in' be - hind. _

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 3 & 4) 4 times, simile

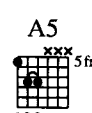
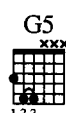
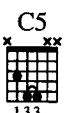
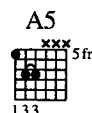
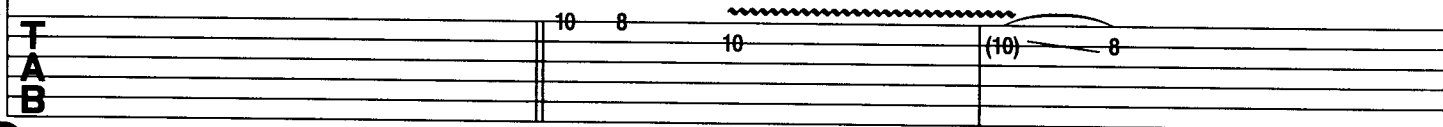


Elec. 7
 Gtrs. 3 & 4

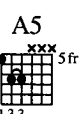


I'll give you } an - y - thing that you want me to. But I don't
 I'll give you }

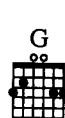
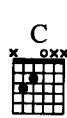
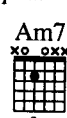
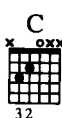
Elec. Gtr. 5 (on D.S.)



have the time _ so I'll get up with you. _ If you don't un - der-stand, man, you've got



to be - lieve. _ **There's** too much of you but there's not e - nough _ of me. _

Interlude:**w/Rhy. Fig. 2 (Elec. Gtr. 1 dbld.) 2 times, simile, tacet on repeat****Elec. Gtrs. 3 & 4 (on repeat)**

There's not e-nough of me. _

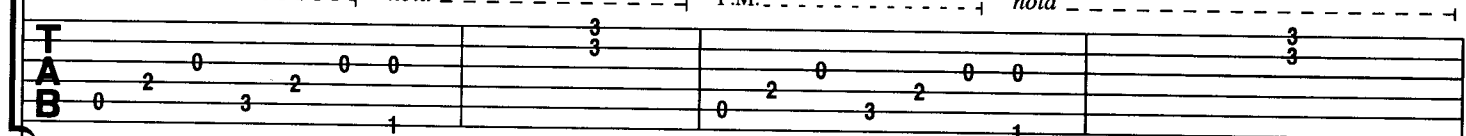
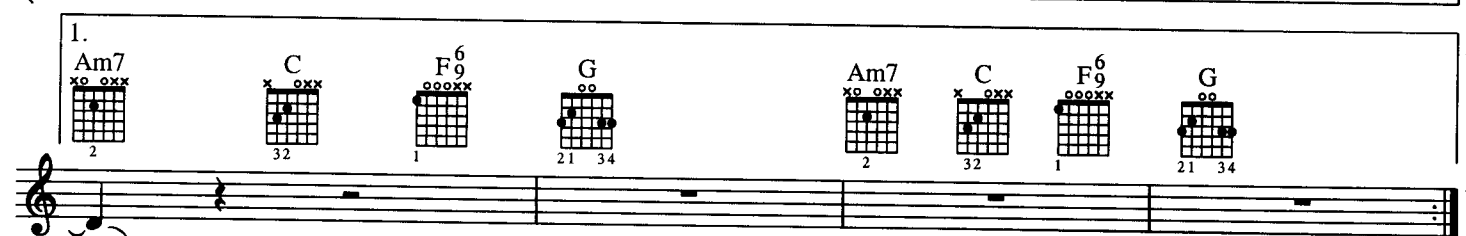


P.M.

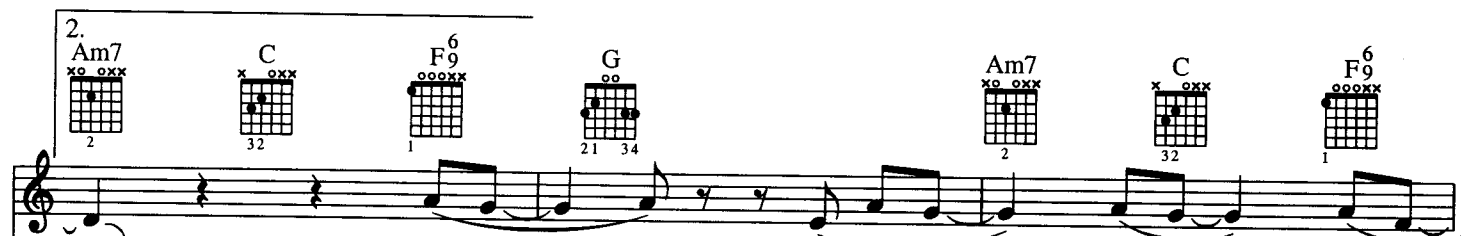
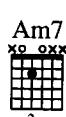
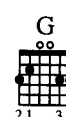
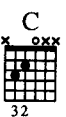
hold

P.M.

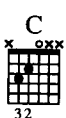
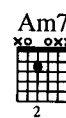
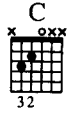
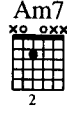
hold

**Elec. Gtr. 5 (w/dist.) 2nd time only**

1.



2.



Yeah, _____

whoa, _____

whoa, _____

whoa, _____

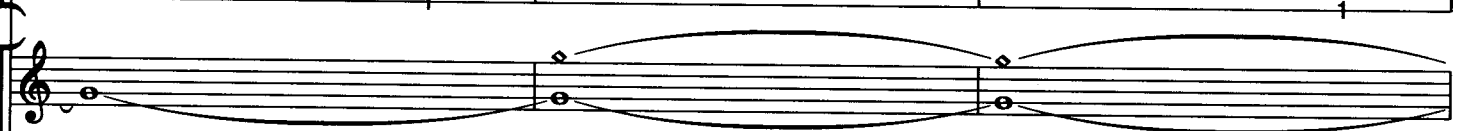
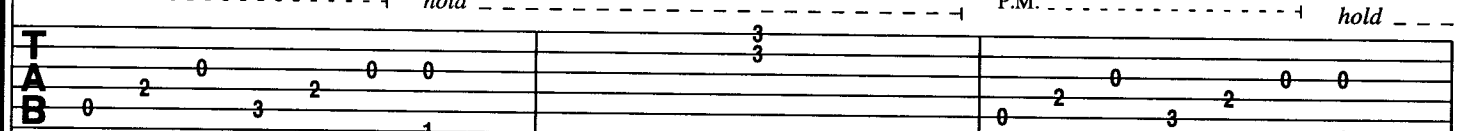


P.M.

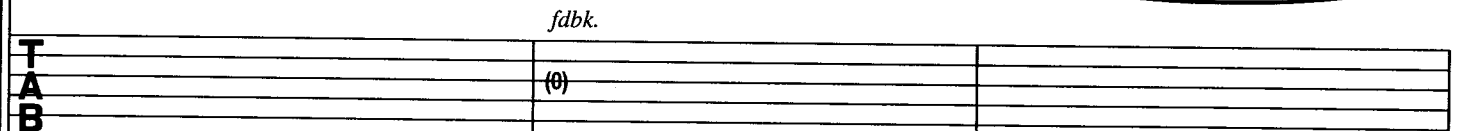
hold

P.M.

hold



fdbk.



Guitar Solo:

Chord diagrams for the first system:

- G: 21 34
- Am7: 2
- C: 32
- F: 1
- G: 21 34

whoa. —————

hold throughout

TAB: 3 3 | 0 2 0 3 2 0 | 0 3 2 0 0 0

P.M. ————

Chord diagrams for the second system:

- Am7: 2
- C: 32
- F: 1
- G: 21 34
- Am7: 2
- C: 32
- F: 1

TAB: 0 2 0 3 2 0 | 0 3 2 0 0 0 | 0 2 0 3 2 0

P.M. ————

TAB: 0 3 1 0 3 2 0 0 | 0 2 2 5 7 7 8 7 7 8 7

G Am7 C F G

21 34 2 32 1 21 34

I'll give you

TAB

3 0 0 2 0 0 2 0 0 3 2 0 1 0 3 2 0

1/4

TAB

(7) 7 7 7 7 2 7 8 5 7 8 5 7 5 7 5 8 5 7 5 7 9 7 9 10 8 12

Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 3 & 4) 4 times, simile

A5 C5 F5 G5 A5 C5 F5

133 133 133 133 133 133 133 133

5fr

an - y - thing that you want me to. But I don't have the time — so I'll get

G5 A5 C5 F5 G5

133 133 133 133 133

5fr

up with you. — If you don't un - der-stand, man, you've got to be - lieve. — There's too

1.

G5 A5 C5 F5 G5

133 133 133 133 133

5fr

much of you, there's too much of me. — I'll give you

2.

A5 C5 F5 G5

133 133 133 133

5fr

much of you but there's not e - nough — of me. —

Outro:

Half-time feel


Am7

x o o x x

2

C

x oxx



32

F

00XXX


●

1

G

oo

2 1 3 4

Am7
xo oxx

2

C

x oxy

aa

F
○○XX

Elec. Gtrs. 3 & 4

partial P.M. *hold* partial P.M.

TAB

0 2 0 3 2 0 1 0 0 3 2 0 0 3 3 3 0 0 2 0 3 2 0 1 0

G

21 34

Am7
x o o x x

2

C

X O X X

32

F
00XXX
1

G



01 02

The final measure of the exercise is shown in the bottom staff. It begins with a treble clef. The first half of the measure contains a whole rest. The second half of the measure contains a triplet of eighth notes, with the first note on G4 and the subsequent notes on A4 and B4. Above the triplet, the numbers 21 and 34 are written, indicating the fingerings for the first and second notes of the triplet respectively. The measure concludes with a final note on B4.

There's not enough of me. —

TAB


0 2 0 3 2 0 0 2 2 0

Am7

A fretboard diagram for the Am7 chord. It shows a 6-string guitar neck with 5 frets. The strings are labeled at the top: 'x' for high E, 'o' for A, 'x' for D, 'o' for G, 'x' for B, and 'x' for low E. A solid black dot is placed on the 2nd fret of the 4th string (D). The number '2' is written below the 4th string.

C

x o x x



32

Fsus2
0xx

134

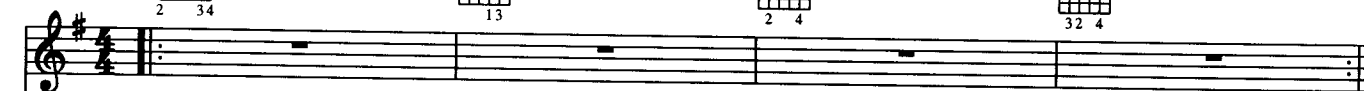
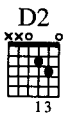
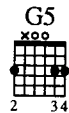
T A B	0	2	0	0	0			
	0	2	0	0	0			

BE LIKE THAT

Music by CHRIS HENDERSON
and BRAD ARNOLD
Lyrics by BRAD ARNOLD

Moderately ♩ = 96

Intro:

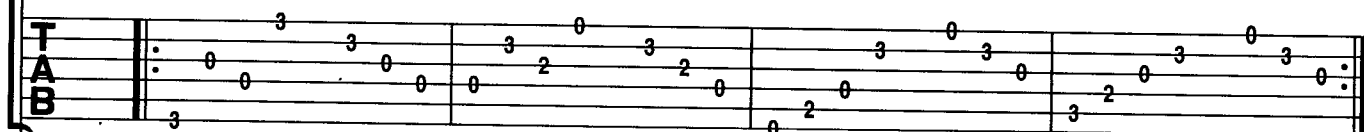


Rhy. Fig. 1

Acous. Gtr. 1

end Rhy. Fig. 1

mf hold throughout



Elec. Gtr. 1 (w/dist.) on repeat

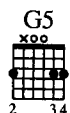


pp ————— *mf* *pp* ————— *mf*
vol. swells



Verse:

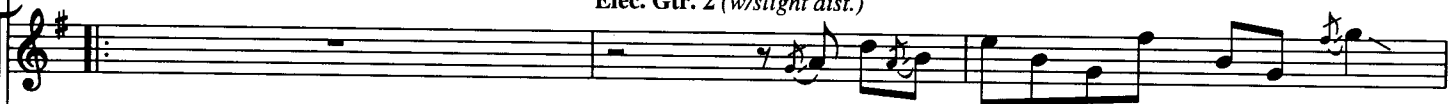
w/Rhy. Fig. 1 (Acous. Gtr. 1) 4 times, simile



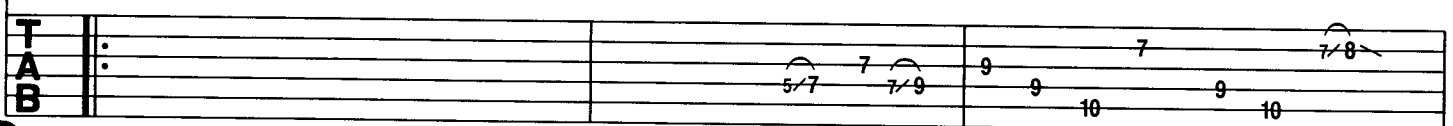
1. He spends his nights _ in Cal - i - for - nia _____
2. She spends her days _ up in the north _ park _____

watch-in' the stars _ on the _ big
watch-in' the peo - ple as _ they

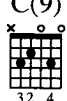
Elec. Gtr. 2 (w/slight dist.)




mf hold —————



*Overall harmony.

C(9)

 3 2 4

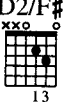
G5

 2 3 4

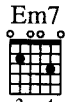
screen. _
 pass. _

And then he lies _ a - wake and he _
 And all she wants is just _ a _

hold _

TAB
 3 2 0 0 1 1 1 1 0 0 0

D2/F#

 1 3

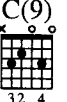
Em7

 2 4


won - ders _
 lit - tle piece of this dream.


why _ can't that _ be _
 Is that too much to ask? _

hold _

TAB
 7 9 9 9 7 9 8 10 9 10

C(9)

 3 2 4

G5

 2 3 4

D2

 1 3

_ me. _

'Cause in his life _ he's filled _ with all _ these good _ in - ten - tions.
 With a safe home, and a warm bed

hold _

TAB
 3 2 0 0 1 1 1 1 0 0 0 7 9

Elec. Gtr. 1 (w/dist.)

mf

TAB
 5 0 7 7 5 3 0 3 5 5

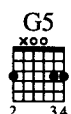


He's left a lot of things he'd rather not mention right now. —
on a quiet little street.

(hold) ————— hold —————

TAB 9 9 10 7 9 10 3 2 0 0 1 1 1 0 0 0

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



Just before he says good night
All she wants is just that some - thin' to hold on to.

hold —

TAB 7 9

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em7

C(9)

2 4

3 2 4

he — looks up — with a lit - tle smile at me — and he — says, }
That's all she needs. Yeah. }

(hold) — — — — —

TAB

9 9 10 9 10 3 2 0 0 1 1 1 0 0 0

TAB

9 7 0 5 5 5

Chorus:

G5

 2 3 4

D2

 1 3

Acous. Gtr. 1

Cont. rhy. simile

"If I could be like that, _____ well, I would give an - y - thing -

Rhy. Fig. 2A

TAB

0 0 x x 0 0 x x 0 x 0 3 2 0 x x 3 2 0 x x 3 2 0 x x 3

3 3 x x 3 3 x x 3 x 3 0 0 x x 0 0 x x 0 x

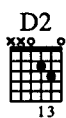
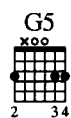


just to live one day _____ in those shoes.

end Rhy. Fig. 2A

TAB

0	0	0	0	0	0	0	0	1	0	1	0	1	0	1	0
0	0	x	x	0	0	0	x	0	0	x	x	0	0	x	x
2	2	x	x	0	0	0	x	0	0	x	x	0	0	x	x
0	0	0	0	0	0	0	0	3	0	3	0	3	0	3	0



If I can be like that, _____ what would I do, _____ what would I _____ do?" _____ Yeah.

Yeah, _____

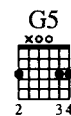
*Cue size notes
for repeat only.

_____ yeah, _____ yeah. _____ Ho, _____ oh, _____

Elec. Gtr. 1

TAB

2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1
0	0	x	x	0	0	x	x	0	0	x	x	0	0	x	x
0	0	x	x	0	0	x	x	0	0	x	x	0	0	x	x
0	0	0	0	0	0	0	0	3	0	3	0	3	0	3	0



_____ yeah. _____ I'm fall - in' in - to this _____

TAB

3	0	0	x	x	0	0	x	x	0	x	x	0	0	x	x
0	0	0	x	x	0	0	x	x	0	0	x	x	0	0	x
0	0	0	x	x	0	0	x	x	0	0	x	x	0	0	x
3	3	3	x	x	3	3	x	x	3	3	x	x	3	3	x

Am C G5

231 32 1 2 34

Cont. rhy. simile

Now ___ and dreams ___
in dreams _____

we run. ___
we run _____

a - way.

Chorus:

1. Bm C

2. Bm C G5

Acous. Gtr. 1

Elec. Gtr. 2

TAB

If I can be like that,

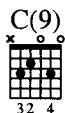
D2

Em7

well, I would give an - y - thing just to live one day

hold

7-9 9 10 9 10



in those shoes. If I could be like that, —

hold —

TAB: 3 2 0 0 1 1 1 1 0 0 0



Elec. Gtr. 2

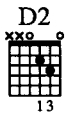
what would I do, — what would I do? —

hold — hold —

TAB: 7 9 9 9 10 9 10 3 2 0 0 1

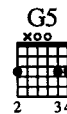
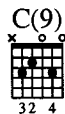
Chorus:

w/Rhy. Fig. 2A (Elec. Gtr. 1) simile

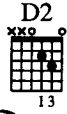

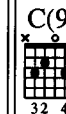




Cont. rhy. simile

If I can be like that, — I would give an - y - thing —

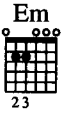


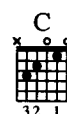
just to live one day — in those shoes. If I can be like that, —

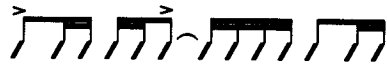




1.  2.  Hey, yeah.

Outro:


 Acous. Gtr. 1
 & Elec. Gtr. 1



 *Cont. rhy. fig. simile*

Fall-in' in, _____

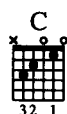
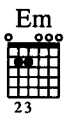
I feel I'm fall-in' in. _____

Strings (arr. for gtr.)

mf

TAB

3 5 3 2 0 3 5 3 2 0









TAB

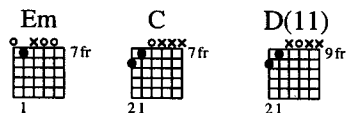
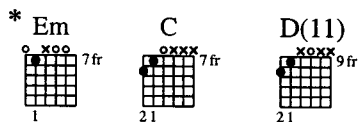
3 5 3 2 0 0 0

LIFE OF MY OWN

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 134

Intro:



Elec. Gtr. 1 (clean tone)

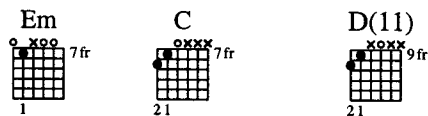
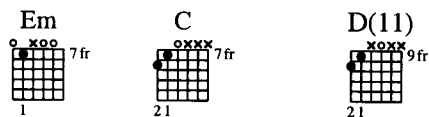
hold throughout
mf w/echo delay

TAB

Elec. Gtr. 2 (w/dist.)

pp

*Implied harmony.



mf

TAB

Em



7fr

C



7fr

D(11)



9fr

Em



7fr

C



7fr

D(11)



9fr

life. (echo repeats)

Rhy. Fig. 1

end Rhy. Fig. 1

Elec. Gtr. 5 (clean tone)

mf

Elec. Gtr. 2 (on repeat)

Em



7fr

C



7fr

D(11)



9fr

Em



7fr

C



7fr

D(11)



9fr

fdbk.

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 3) 4 times, simile

Em C D(11) Em C D(11)

1. Liv - in' risk - y, nev - er scared, _ wan - der clos - er to _
 2. Look - in' for - ward and not be - hind, _ ev - 'ry - bod-y's got to cross _

the edge. _ Noth - in' val - ued, think _ no fear, _
 that line. _ Free me _ now to give _ me a place, _

al - ways won - d'ring why _ you're here. _
 keep me caged and free _ the beast. _

Em G D

All your pur - pos - es _ are gone, _
 Fall - ing fast - er, _ time _ goes by, _

*Elec. Gtrs. 1 & 3
Rhy. Fig. 2

end Rhy. Fig. 2

mf hold throughout

TAB

0 2 2 3 2 0 0 0 3 3 2 3 2 0 0

*Composite arrangement.

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 3) 3 times, simile

Em G D Em G

noth - in' right _ and _ noth - in's _ wrong. _ Noth - in' ven - tured and noth -
 fear is not _ seen _ through _ these _ eyes. _ What there _ was _ will nev -

D Em G D

in' gained, _ feel no sor - row, feel _ no pain. _
 er be, _ now I'm blind and can - not see. _ }

Elec. Gtr. 2 (dbld.)

12fr.

Chorus:

E5 G5 D5

Kiss me while I'm still a live.

on D.S.

TAB

E5 G5 D5 E5 G5 D5

Cont. rhy simile

Kill me while I kiss the sky. Let me die on my

E5 G5 D5

own terms, let me live and let me learn.

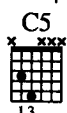
E5 G5 D5 E5 G5 D5

Now I'll follow my own way and I'll live on to another

E5 G5 D5

damn day. Freedom carries sacrifice,

To Coda ⊕



1.

2.

re-mem-ber when this

was

my

my

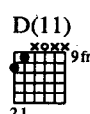
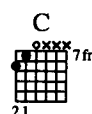
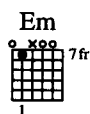
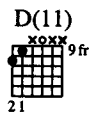
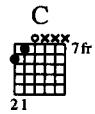
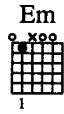
Elec. Gtr. 4 (w/dist.)

mp

Elec. Gtr. 2 (dbld.)

Guitar Solo:

w/Rhy. Fig. 1 (Elec. Gtr. 3) 4 times, simile

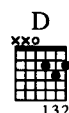
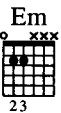


life.

mf

hold open strings

T
A
B

D.S. $\frac{8}{8}$ al Coda

First system of music with guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#). The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#).

TAB

12	x	x	12	x	x	12	14	x	x	14	x	x	16	x	x	17	x	x	19	21	21	21
10	x	x	10	x	x	10	12	x	x	12	x	x	14	x	x	15	x	x	17	19	19	19

Elec. Gtr. 2 (dbld.)

P.M.

TAB

2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Φ
Coda

Outro:
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 3)

Second system of music with guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#). The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#).

C5
13

Em
23

G
32 4

D
132

Em
23

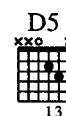
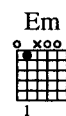
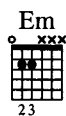
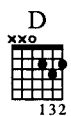
G
32 4

my life. (echo repeats)

Elec. Gtr. 2 (dbld.)

TAB

5	5	5	5	5	5	5	7															
---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--



Elec. Gtrs. 1 & 3

Third system of music with guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#). The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff contains a melodic line with various chords and a final double bar line. The bass staff contains a rhythmic line with a treble clef and a key signature of one sharp (F#).


TAB

0	2	2	3	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

fdbk.

Moderately fast ♩ = 148

Elec. Gtr. 1
(w/dist.)

F#5
xxx

133

E5 F#5

xxx xxx

11 133

B5

133

F#5

133


[illegible]


abst.: by Liec. SW. 2 waist.

TAB

F#5
xx

133

E5

 11

F#5

 133

Elec. Gtr. 2 Elec. Gtr. 1 tacet 1st time only
N.C.

Rhy. Fig. 1

end P.M.

Elec. Gtr. 1

Elec. Gtrs. 1 & 2

end Rhy. Fig. 1

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) simile

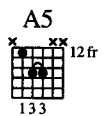
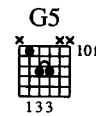
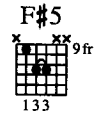
N.C.

1. Well, I'm a - bout to be _____ on the floor a - gain. _
2. Well, I'm a - bout to see _____ just how far I can fly. _

Sure - ly you're gon - na
Sure - ly you're gon - na

find me here. Well, I'm a - bout to sleep un - til the end of time. —
 break my fall. Well, I'm a - bout to run as fast as I can,

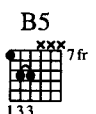
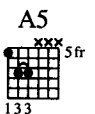
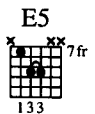
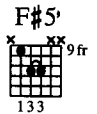
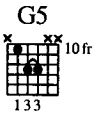
Chorus:



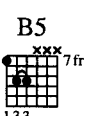
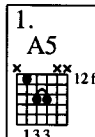
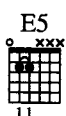
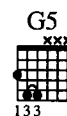
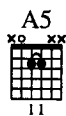
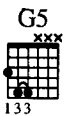
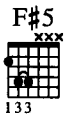
Rhy. Fig. 2

Elec. Gtrs. 1 & 2

Drug I take gon - na wake my fear right now. —
 head - long in - to that wall this time. —

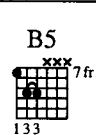
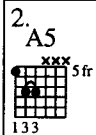


I'm pass - in' a - way on to the bet - ter life.



I'm pass - in' a - way on —
 Bkgd. Vcl.: A - way.

end Rhy. Fig. 2

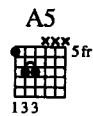


Cont. in notation

to the bet - ter. way on to the bet - ter. way.

Interlude:

N.C.

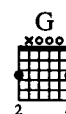
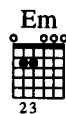


*Elec. Gtrs. 1 & 2

T
A
B

*Composite arrangement.

T
A
B



Elec. Gtrs. 1 & 2 (clean tone)
dbld. by Elec. Gtr. w/dist.

Rhy. Fig. 3

hold throughout

T
A
B

Am7



Em



D/F#



G



D



C



end Rhy. Fig. 3

Musical notation for the first system, including a treble clef staff with a melody line and a guitar tablature staff with fret numbers (0, 2, 3, 5, 4, 3, 2, 0).

Guitar Solo: Half-time feel

w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 1 1/2 times, simile

Em



D/F#



G



Am7



Em



D/F#



G



On _____

Elec. Gtr. 3 (w/dist.)

Musical notation for the second system, including a treble clef staff with a melody line, a guitar tablature staff with fret numbers (15, 14, 12), and a guitar solo staff with a wavy line indicating distortion.

D



C



Em



D/F#



G



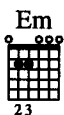
Am7



to the bet - ter life.

P.M.

Musical notation for the third system, including a treble clef staff with a melody line, a guitar tablature staff with fret numbers (0, 2, 12, 10, 12, 14, 11, 12, 14, 14, 14, 12, 11), and a guitar solo staff with a wavy line indicating distortion.



N.C.

On ___ to the bet-ter.

TAB 14 12 14

Elec. Gtrs. 1 & 2

hold

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1 (w/dist.)

TAB 0 2 0 2 0 3 5 7 7 7 7 5 5 5 7 7 7 7 7 5 5 7 5

a tempo

Verse 3:

N.C.

I'm a - bout to be ___

Elec. Gtr. 1

TAB 5 7 7 7 7 5 5 5 7 7 7 0 7 7

1/2

on the floor a - gain. _ Sure-ly you're gon-na find me here.

TAB

5 7 7 7 7 7 5 7 5 5 7 7 7 7 5 5 5 7 7 7 5 8 7

Elec. Gtr. 2

TAB

17

Well, I'm a-bout to sleep _ un-til the end of time. _ Drug I take gon-na wake my fear right

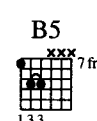
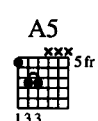
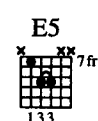
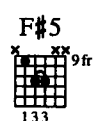
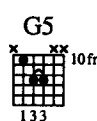
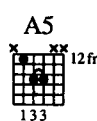
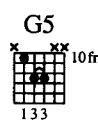
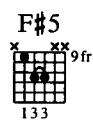
Elec. Gtrs. 1 & 2

TAB

7 9 9 9 9 7 7 7 9 9 9 9 9 7 7 7 9 9 9 9 7 7 7 9 9 9 9 7 10 9

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile



now. _ I'm pass - in' a - way _ on _

I'm pass - in' a - way _____ on _____
Bkgd. Vcl.: I'm pass - in' a - way. _____

way _____ on _____ to the bet - ter. _____
way. _____

Outro:

***Elec. Gtrs. 1 & 2**

TAB	2	4	2	4	X	4	2	2	4	X	4	2	2	4	X	4	2
	2	4	2	4	X	4	2	2	4	X	4	2	2	4	X	4	2
	0	2	0	2	X	2	0	0	2	X	2	0	0	2	X	2	0
					X					X					X		

*Composite arrangement.

[illegible]

DOWN POISON

59

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Moderately ♩ = 86

Intro:

*Elec. Gtrs. 1 & 2 (w/dist.)

C5 B5 E5 G5 C5 B5 E5

Rhy. Fig. 1 end Rhy. Fig. 1

f P.M. single notes

*Composite arrangement.

G5 C5 B5 E

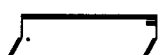
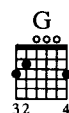
Acous. Gtr. 1

**Elec. Gtr. 3 (12-string)

mp hold throughout

**Arranged for 6-string gtr.

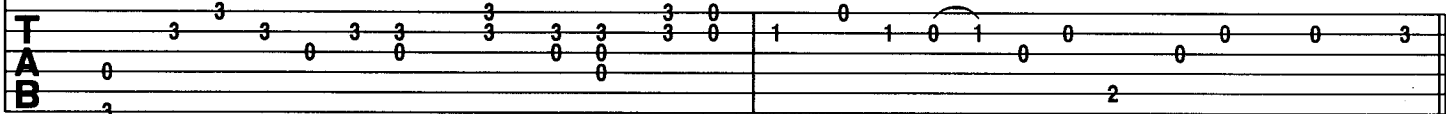
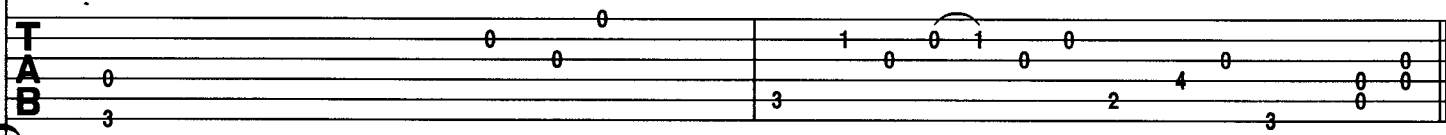
Elec. Gtrs. 1 & 2 fade out



Elec. Gtr. 4 (*clean tone*)



hold



Verse 1:



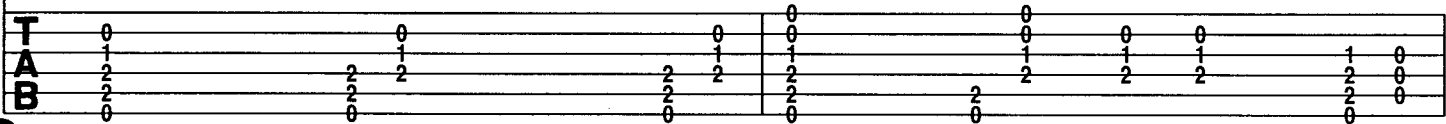
I've dreamed a - bout _ this _____

for six - teen days _ a -

***Elec. Gtrs. 3 & 4 &
Acous. Gtr. 1**



hold throughout



*Composite arrangement.

Pre-chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 3 1/2 times, simile

mind. _____
 five. _____
 No. _____

“Wel-come to ___ my world,” ___ she said. “Do you feel ___ a - live?” _

___ she said. “It’s all a bad _ dream spin-ning in ___ your ___ lone - ly head. ___

“Wel-come to _ my world,” _ she said. _ Sep-a - rat - ed world, _ she stayed sep-a - rat - ed. _

Chorus:

G5 C5 B5 Em C

Rhy. Fig. 3B

Acous. Gtr. 1

Down poi - son, _

Elec. Gtr. 4 Rhy. Fig. 3

mp hold throughout

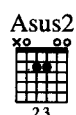
TAB

Rhy. Fig. 3A

Elec. Gtrs. 1 & 2

hold

TAB



end Rhy. Fig. 3B

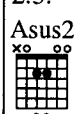
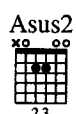
down poi - son.

end Rhy. Fig. 3

end Rhy. Fig. 3A

1. *D.S.*

2.3.



Acous. Gtr. 1

down


Elec. Gtr. 4

Elec. Gtrs. 1 & 2

To Coda 

w/Rhy. Figs. 3 (Elec. Gtr. 4), 3A (Elec. Gtrs. 1 & 2) & 3B (Acous. Gtr. 1) simile

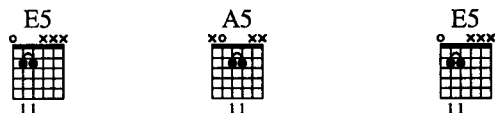
Em C Asus2 B5(#5) Em C Asus2 B5(#5)



poi - son. _____ Down. _____

Guitar Solo:

E5 A5 E5

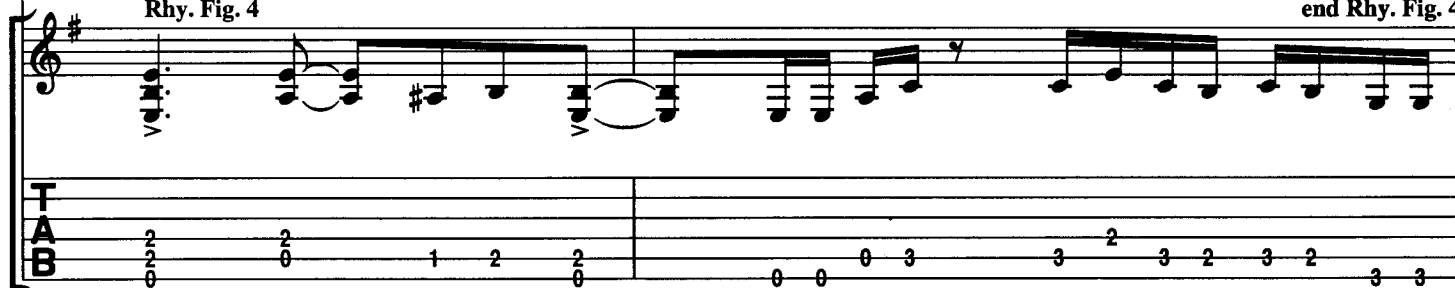


Elec. Gtr. 5 (w/dist.)

mf

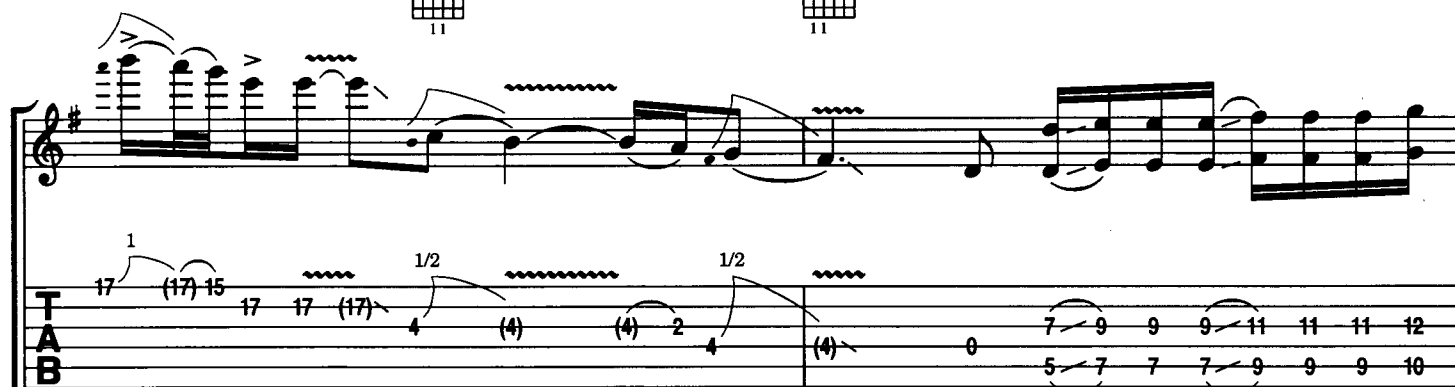

Elec. Gtrs. 1 & 2
Rhy. Fig. 4

end Rhy. Fig. 4



Elec. Gtr. 5

A5 E5

A5 E5

11 11

TAB

12 12/14 14 14/16 16/17 16 14 16/17 16 14 7 5 0 2 0 3 3

A5 E5

11 11

Bkgd. Vcl.: Down

1 1 6 6

TAB

4 12 15 15 12 15 15 15 14 12 15 13 12 14 12 11 14 0 0

Chorus:

w/Rhy. Figs. 3 (Elec. Gtr. 4) & 3B (Acous. Gtr. 1) 2 times, simile

Em C Asus2 B5(#5)

23 32 1 23 13

Play 3 times

poi - son. You would die ___ for me. I would die ___ for you. Down

Em C Asus2 B5(#5)

23 32 1 23 13

You would die ___ for me. You nev - er died ___ for me. Down

Elec. Gtrs. 1 & 2

TAB

0 2 0

BY MY SIDE

67

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 140

Intro:

1.

G5 B♭5 G5 B♭5

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1 (w/dist.)

Riff A

f hold

TAB

2.

B♭5 G5 E♭5 B♭5 F5 G5 E♭5 B♭5

6fr 6fr 6fr 6fr 8fr 6fr 6fr 6fr

Cont. rhy. simile

end Riff A

hold

TAB

F5 G5 E♭5 B♭5 F5 G5 E♭5 B♭5 F5

8fr 6fr 6fr 6fr 8fr 6fr 6fr 8fr

TAB

♫ Verses 1 & 2:

G5 E♭5 B♭5 F5 G5 E♭5 B♭5 F5

133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133

Elec. Gtr. 2 (dbld.) Cont. rhy. simile

Vocal harmony on repeat



1. They blazed a trail _ I dared _ to run. _ They built this world _ and _ I _ have come. _
 2. The so-ber mind, _ time now _ is gone. _ They carved my bod - y _ not _ of stone. _

G5 E♭5 B♭5 F5 G5 E♭5 B♭5 F5

133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133 133 (0)133

_ I need an - oth - er, like _ a broth - er, for a cry - in' should-er. }
 _ A pret-ty maze _ of emp - ti - ness, _ I've said the hell _ with all the rest. }

Chorus:

G5 B♭5 G5

133 133 133

Well, this could be _ the last _ time _ you _ will stand _

Elec. Gtr. 2 (dbld.)

TAB

5 5 1 0 0 1 0 3 3 3 0 0 0 0 5 5 1 0 0 1 0

3 3 0 1 1 x 3 0 0 0 0 3 3 0

B♭5 G5 B♭5

133 133 133

_ by my _ side. _ Well, I can feel _ my soul, _ it's bleed -

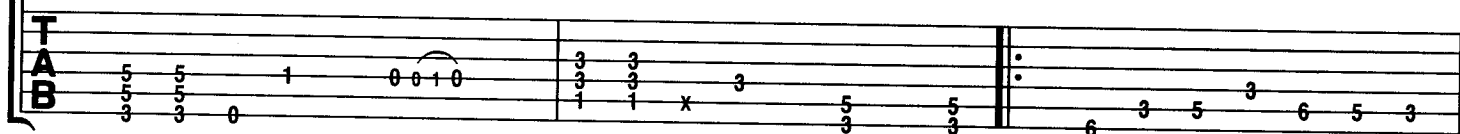
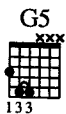
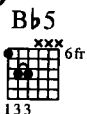
hold - - -

TAB

3 3 0 5 5 1 0 0 1 0 3 3 3 0 0 0 0

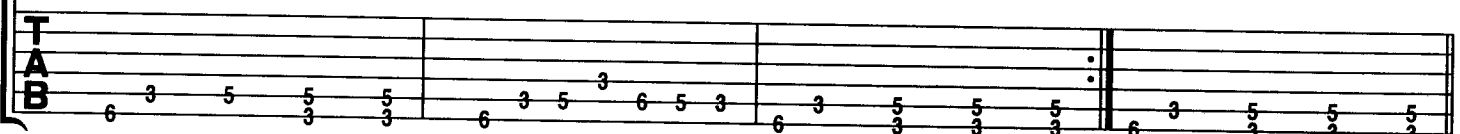
1 1 x 3 0 1 1 x 3 0 0 0 0

To Coda ⊕

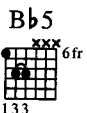


1.

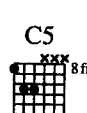
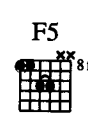
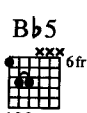
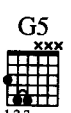
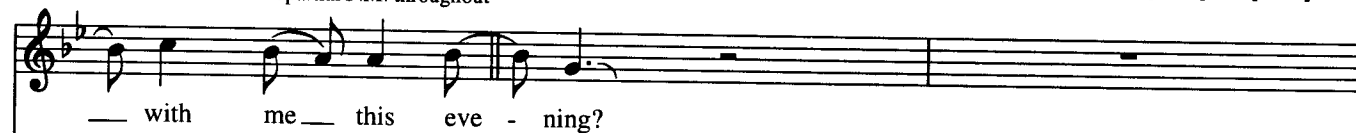
2.

D.S. al Coda

Coda



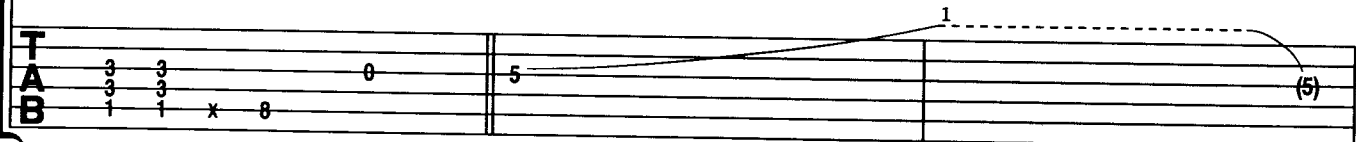
Guitar Solo:

Elec. Gtr. 2 (dbld.)
w/partial P.M. throughout

Elec. Gtr. 3 (w/dist.)



hold - - -

mf grad. bend

G5 (133), Bb5 (133 6fr), F5 (0133 8fr), C5 (134 8fr), G5 (133), Bb5 (133 6fr), F5 (0133 8fr)

A.H. A.H.

TAB

C5 (134 8fr), G5 (133), Bb5 (133 6fr), F5 (0133 8fr), C5 (134 8fr)

1/4 A.H.

TAB

G5 (133), Bb5 (133 6fr), F5 (0133 8fr), C5 (134 8fr), G5 (133), Bb5 (133 6fr)

open

TAB

Interlude:

Cont. in notation

A.H. partial P.M. throughout

Chorus:

G5 Eb5 Bb5 F5 G5 Eb5

133 (0)133 133 (0)133 133 (0)133

Cont. rhy. simile

Well, this could be the last time you will stand

Elec. Gtr. 3 (on repeat)

TAB: 18 17 18 17 10 10 11 12 12 12

Bb5 F5 G5 Eb5

133 (0)133 133 (0)133

by my side. Well, I can feel

8va

TAB: 10 12 10 12 11 10 8 15 20 15 18 15 18 15 18 15 18 15 15

Bb5 F5 G5 Eb5

133 (0)133 133 (0)133

my soul, it's bleed - ing. Will you fly

(8va)

6

TAB: 18 15 15 18 15 15 18 15 15 18 15 15 18 15 18 17 18 17 15 15 17 15 17 (17) 15

1. **Bb5** **F5** 2. **Bb5** **F5**

133 6fr 133 8fr 133 6fr 133 8fr

— with me — to - night? — with me — this eve -

(8va) —

TAB: 17 (17) 17 15 17 17 17 16 15 15 17

Interlude:

w/Riff A (Elec. Gtr. 1)

G5 **Bb5** **G5**

133 6fr 133 6fr 133 6fr

- nin'? —

(8va) —

TAB: 15 16 15

1. **Bb5** 2. **Bb5**

133 6fr 133 6fr

open

⑤

Outro:

Elec.

G^b5 E^b5
xxx xxx
6 fr

(0)133

B^b5 F5
xxx xx
8 fr

(0)133

G5 E^b5
xxx xx
6 fr

(0)133

Elec.
Gtr. 3

Cont. rhy. simile

V

Elec. Gtr. 1

TAB

8	8	8	8	8	8	8	8	8	8	6	8	8	8	8
5	5	5	5	5	5	5	5	5	5	3	5	5	5	5

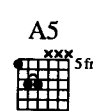
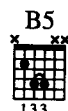
Diagram 10: *Rock* (12 measures)

Diagram 10 shows a 12-measure musical exercise in the key of B-flat major (two flats). The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature. The exercise is divided into three 4-measure phrases. Above the staff, six chord diagrams are provided for the following chords: Bb5, F5, G5, Eb5, Bb5, and F5. Each diagram shows the fretting for the chord, with 'xxx' indicating open strings. The fret numbers for the diagrams are 6fr, 8fr, 133, 6fr, 133, and 8fr respectively. The musical notation for the first phrase (measures 1-4) is: Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), Bb4 (quarter), F5 (quarter), F5 (quarter), F5 (quarter), F5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter), G5 (quarter). The second phrase (measures 5-8) is: Eb5 (quarter), Eb5 (quarter), Eb5 (quarter), Eb5 (quarter), Bb5 (quarter), Bb5 (quarter), Bb5 (quarter), Bb5 (quarter). The third phrase (measures 9-12) is: Bb5 (quarter), Bb5 (quarter), Bb5 (quarter), Bb5 (quarter), F5 (quarter), F5 (quarter), F5 (quarter), F5 (quarter). The tablature below the staff shows the fret numbers for each note: 8 8 8 6 8 6 6 x x | 6 8 8 8 8 6 | 6 6 6 6 6 | 5 5 5 3 5 3 3 x x | 3 5 5 5 5 3 | 3 3 3 3 3 |

SMACK

Music by MATT ROBERTS,
BRAD ARNOLD and TODD HARRELL
Lyrics by BRAD ARNOLD

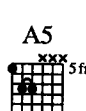
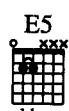
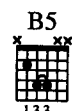
Moderately ♩ = 106
Intro:



Elec. Gtr. 1 (w/dist.) dbld. by Elec. Gtr. 2 w/dist. on repeat

f

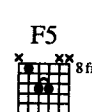
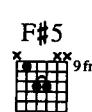
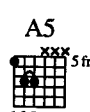
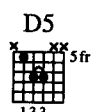
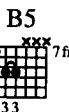
TAB: 2 2 | 0 0 0 0 0 0 0 0 5 3 3 3 5 7 5 5 5 5 5 5



Play 3 times

TAB: 4 2 | 0 0 0 0 0 0 5 3 3 3 5 7 5 5 5 5 5 5

Faster ♩ = 146



now. —
Rhy. Fig. 1

TAB: 9 9 9 9 7 7 7 7 7 7 7 7 11 11 10 10 9 9 8 8

*Vocal on repeat only.

Smack - 4 - 1
PGM0015

end Rhy. Fig. 1

Verses 1 & 2:

***Elec. Gtrs.**

1 & 2

Rhy. Fig. 2

partial P.M. throughout

*Composite arrangement.

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

B5 7fr 133 D5 5fr 133 A5 5fr 133 F#5 9fr 133 F5 8fr 133

Some-where now _ a ba - by's cry - in', down the road _ his moth-er's dy - in'.
Per - fect lit - tle life you wast - ed, o - ver-dosed and that death you tast - ed,

B5 7fr 133 D5 5fr 133 A5 5fr 133 F#5 9fr 133 F5 8fr 133 E5 7fr 133

Shot a line _ and blew her mind _ now she's turn - in' blue. }
Scared you back _ in - to your - self and now you walk the line. }

Chorus:
Slower ♩ = 126

B5 7fr 133 E5 11 G5 5fr 133 A5 5fr 133

Don't you throw _ your life a - way, _ just wait un - til an - oth - er day. _

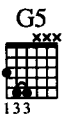
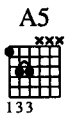
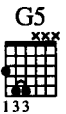
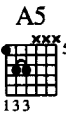
Elec. Gtrs.
1 & 2 Rhy. Fig. 3 end Rhy. Fig. 3

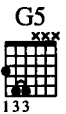
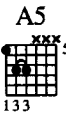

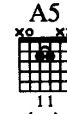
w/Rhy. Fig. 3 (Elec. Gtrs. 1 & 2) 2 1/2 times, simile

B5 7fr 133 E5 7fr 133 G5 5fr 133 A5 5fr 133 B5 7fr 133 E5 7fr 133

Don't you throw your life a - way _ 'cause, ba - by, I _ can feel it. _ Don't you ev - er com-pro-mise _ it, _

don't you e - ven re - al - ize _ it. Don't you throw your life a - way _ 'cause,

1.   5fr   5fr

2.   5fr N.C.  N.C.  11

Interlude:
Faster ♩ = 146

ba-by, I _ can feel it. ba-by, I _ can feel it now.

Elec. Gtr. 3 (w/dist.) *mf* w/wah

1 8 7 5

Elec. Gtrs. 1 & 2

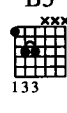
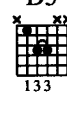
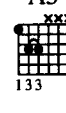
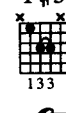
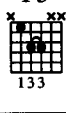

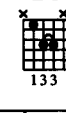
5 5 7 7 7 7 5 5 7 7 7 7 3 5 3 5 0 3 0 3

3 x 3 x 5 5 5 5 3 x 3 x 5 5 5 5

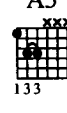

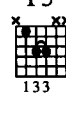
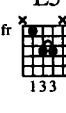
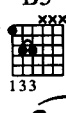
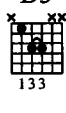
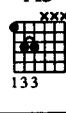

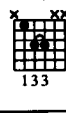
Play 4 times

Outro:

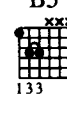
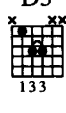
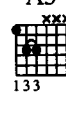
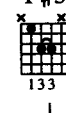
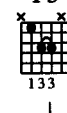
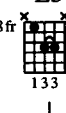
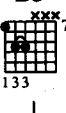
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 1 7/8 times, simile

 7fr  5fr  5fr  9fr  8fr  7fr  5fr

Life a - way. _

 5fr  9fr  8fr  7fr  7fr  5fr  5fr  9fr  8fr

Life a - way. _ Life a -

 7fr  5fr  5fr  9fr  8fr  7fr  7fr

Elec. Gtrs. 1 & 2

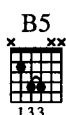
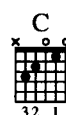
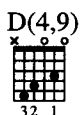
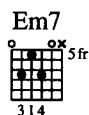
way. _

SO I NEED YOU

Music by MATT ROBERTS, BRAD ARNOLD,
TODD HARRELL and CHRIS HENDERSON
Lyrics by BRAD ARNOLD

Moderately fast ♩ = 140

Intro:



Elec. Gtr. 1 (clean tone)

mf hold

Tablature for Elec. Gtr. 1:

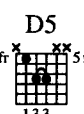
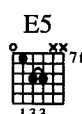
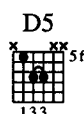
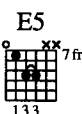
0	0	7	7	0	0	0	0	0	1	1	3	3	0	4
5	5	5	5	4	4	4	4	4	0	0	0	0	0	4
7	7	7	7	5	5	5	5	5	3	3	3	3	3	2
0	0	0	0	x					3	3	3	3	3	2

Elec. Gtr. 2 (w/dist.)

mf partial P.M.

Tablature for Elec. Gtr. 2:

0	0	0	0	0	0	7	7	5	5	7	9	7	7	9	7	0	5	5	5	5	5	5	5	2	4
0	0	0	0	0	0	5	5	0	0	5	5	7	5	5	7	5	0	3	3	3	3	3	3	2	2



Elec. Gtr. 4 (w/dist.)

Elec. Gtr. 4

Elec. Gtr. 1

Tablature for Elec. Gtr. 1:

4	4	4	4	4	4	4	4	7	8	8	8	8	7	7	7	7	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	4	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2																	

*dbld. by Elec. Gtr. 3 w/dist.


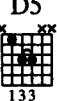






Rhy. Fig. 1


P.M. single notes

Tablature for Rhy. Fig. 1:


4	4	4	5	4	3	2	0	0	0	0	0	7	7	7	7	7	7	7	7	7	7	7	7	7	0
2	2	2	3	2	3	2	0	0	0	0	0	7	7	7	7	7	7	7	7	7	7	7	7	7	0

*Composite arrangement.

 C5
 D5
 C5
 B5
 C5
 B5
 G5
 F#5







T 5 5 x x 5 5 7 7 8 8 8 x
 A 2 2 x x 2 2 4 4 5 5 5 x
 B




T
 A
 B 5 5 3 3 5 7 5 4 4 2 0 5 4 2 3 2









end Rhy. Fig. 1


w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3) simile

 E5
 D5
 E5
 D5



T 10 10 10 10 12 12 12 12 10 10
 A 7 7 7 7 9 9 9 9 7 7
 B

 C5
 D5
 C5
 B5
 C5
 B5
 G5
 F#5



T 10 12 12 12 x x 13 10 7 8 9 7 9 7
 A 7 9 9 9 x x 10 7 4 5 7 5 7 5
 B

Verses 1 & 2:

Verbs 1 & 2:

E5

D5

G5

A5

11

133

133

11

1. If you could step ____ in - to my head, ____ tell me, would you _ still know _ me?

2. And if I jumped _ off the Brook-lyn Bridge, _ tell me, would you _ still fol - low me?

TAB

9

7

***Elec. Gtrs. 2 & 3**
Rhy. Fig. 2

Elec. Gtrs. 2 & 3
 Rhy. Fig. 2

P.M. single notes

end Rhy. Fig. 2

TAB

*Composite arrangement.

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) simile

E5

D5 5fr

G5

A5

11

133

133

11

And if you woke _ up in _ my bed, _ tell me, then would _ you hold _ me?

And if I made _ you mad _ to - day, _ tell me, will you love me to - mor - row? Please.

Pre-chorus:

Pre-chorus.

C D(4,9) Em7 C D(4,9) Em7

32 1 32 1 314 32 1 32 1 314

Or would you sim - ply let it lie, and leav - ing me
Or would you say that you don't care and then leave

Elec. Gtr. 3 (*clean tone*) *dbld. by Elec. Gtr. 2 w/dist.*

hold throughout

Chord diagrams: C (32 1), D(4,9) (32 1), Em7 (314) 5fr.

to won - der why I can't get you out of this
me stand - ing here like the fool who is drown -

TAB: 7 5 7 5 7 3 2 0 5 4 0 5 7 5 7 5 7

Pre-chorus:

Chord diagrams: C (32 1), D(4,9) (32 1), E5 (11), D5 (133) 5fr.

head I call mine? And I will say. Oh, whoa,
- ing in de - spair and scream-in'?

Elec. Gtrs. 2 & 3
Rhy. Fig. 3

P.M. single notes

TAB: 3 2 0 3 2 5 0 4 0 4 5 0 2 2 2 2 2 2 7 7 7 5


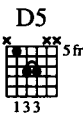
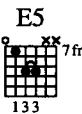
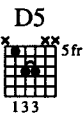
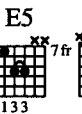

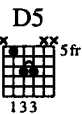

Chord diagrams: E5 (133) 7fr, D5 (133) 5fr, E5 (133) 7fr, C5 (133), D5 (133) 5fr, C5 (133), B5 (133), C5 (133), B5 (133), G5 (133), F#5 (133).

I can't let you go, my lit - tle girl, be-cause you're

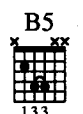

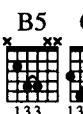
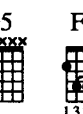
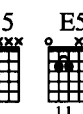

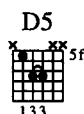
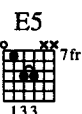
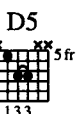
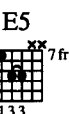
end Rhy. Fig. 3

TAB: 7 7 9 7 9 5 5 5 5 7 5 5 4 4 4 5 4 5 4 4 4 2 0 3 2 2

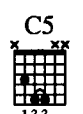
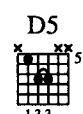
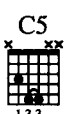
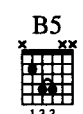
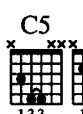
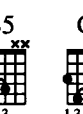

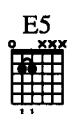

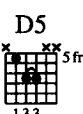
w/Rhy. Fig. 3 (Gtrs. 2 & 3) 3 times, simile

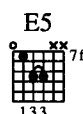
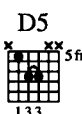
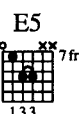

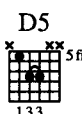
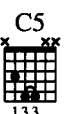
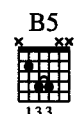
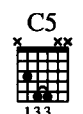
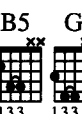
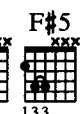

hold - ing up — my world. — So I — need you. —

Your — im - i - ta - tion of — my — walk — and the per -

- fect way — you talk, — it's just a cou - ple of — the mil -

- lion things — that I love a - bout you. — So I — need —

Chorus:

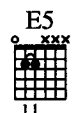
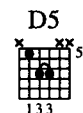

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 2 times, simile



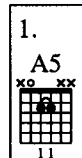
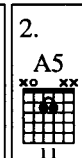



you. So I — need you. So I — need you. —

To Coda ⊕

So I — need — you.

1. 
 2. 

E5 D5 G5 A5

Elec. Gtrs. 2 & 3

Elec. Gtr. 1

I'm on _ my _ own. _ I'm on _ my _ own. _

T	4	4 4	7	7 7	9	9 11	11	12 12 11 11
A	2	2 2	5	5 5	7	7 9	9	10 10 9 9
B								

E5 D5 E5 G5 A5

I'm on _ my own, _ no, _ no, no, _ no, _

T	4	4 4	7 7	7 7 7 9	9 9 9 9 9 9 9 11
A	2	2 2	5 5	5 5 5 7	7 7 7 7 7 7 7 9
B					

Guitar Solo:

w/Rhy. Fig. 2 (Elec. Gtrs. 2 & 3) 2 times, simile

E5 D5

no, no, no, yeah!

Elec. Gtr. 1 (dbld.)

T	11 11 11 12 12	11 12		2 4 5 4	2 2	(2) 4 5 4	2 2
A	9 9 9 10 10	9 10					
B							

G5 A5 E5 D5

133 11 11 133 5fr

TAB (2) 4 5 4 5 5/7 5 4 2 0 2 4 5 4 2 2

G5 A5

133 11

D.S. S al Coda

TAB (2) 4 5 4 2 2 (2) 4 5 4 5 5/7 5 4 5

\oplus
Coda

G5 A5 E5

133 133 5fr 133 7fr

you, ba - by, yeah. —

Elec. Gtrs. 2 & 3

TAB 5 5 5 5 5 7 7 7 7 7 7 7 9 7 0

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9 780769 299952

2" 5 CM
3

DOORS DOWN

KRYPTONITE

LOSER

DUCK AND RUN

NOT ENOUGH

BE LIKE THAT

LIFE OF MY OWN

BETTER LIFE

DOWN POISON

BY MY SIDE

SMACK

SO I NEED YOU



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